

Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created during periods of history in which the will-to-art is the will-to-abstraction? Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created during periods in which the will-to-art is the will-to-empathy? Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created in social orders that are in periods of decline? Are there secondary contents for art that tend to characterize autonomous-aesthetic phenomena that are created in social orders in periods of growth? Are there secondary contents for art that are rarely utilized by creators of autonomous-aesthetic phenomena in newly established political orders? Are there secondary contents for art that tend to be utilized with great frequency by young creators of autonomous-aesthetic phenomena? Are there secondary contents for art that are rarely utilized by young creators of autonomous-aesthetic phenomena? Are there secondary contents for art that tend to be utilized with great frequency by old creators of autonomous-aesthetic phenomena? Are there secondary contents for art that are rarely utilized by old creators of autonomous-aesthetic phenomena? Are there creators of works of art who throughout their entire creative lives bring into existence autonomous-aesthetic phenomena that are always about the same secondary content for art? Are there creators of works of art whose creative lives can be divided into distinct periods according to particular secondary contents for art? Are there secondary contents for art that tend to be utilized with great frequency by creators of autonomous-aesthetic phenomena at the beginning of their careers? Are there secondary contents for art that are rarely utilized by creators of autonomous-aesthetic phenomena at the end of their careers? Are there secondary contents for art that are utilized with some frequency by all creators of autonomous-aesthetic phenomena in island nations? Are there secondary contents for art that are utilized rather infrequently by all creators of autonomous-aesthetic phenomena in island nations? Are there secondary contents for art that are utilized with greater frequency by creators of autonomous-aesthetic phenomena who work in the temporal arts so called than by creators of autonomous-aesthetic phenomena who work in the spatial arts so called? Are there secondary contents for art that are utilized less frequently by creators of autonomous-aesthetic phenomena